

Vocal • Piano • Guitar  
with Illustrations  
and Story

VOCAL SELECTIONS FROM

WALT DISNEY'S

# ALICE IN WONDERLAND



WALT DISNEY MUSIC COMPANY

VOCAL SELECTIONS FROM  
*WALT DISNEY'S*  
**ALICE  
IN WONDERLAND**



<b>A-E-I-O-U (The Caterpillar Song)</b>	<b>26</b>
<b>Alice In Wonderland</b>	<b>2</b>
<b>All In The Golden Afternoon</b>	<b>24</b>
<b>The Caucus Race</b>	<b>8</b>
<b>How D'ye Do And Shake Hands</b>	<b>12</b>
<b>I'm Late</b>	<b>6</b>
<b>In A World Of My Own</b>	<b>4</b>
<b>March Of The Cards</b>	<b>32</b>
<b>'Twas Brillig</b>	<b>28</b>
<b>The Unbirthday Song</b>	<b>21</b>
<b>Very Good Advice</b>	<b>30</b>
<b>The Walrus And The Carpenter</b>	<b>14</b>

ISBN 0-7935-0034-6



Words by  
BOB HILLIARD

# Alice In Wonderland

Music by  
SAMMY FAIN

Slowly With Expression

Piano introduction for the song. The music is in E-flat major (three flats) and 4/4 time. It features a slow, expressive melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

First vocal line of the song. The melody is in E-flat major. Chords are indicated above the staff: F#dim, Eb, Ab6, Eb, Ab6, Bb7, Eb. The piano accompaniment is in E-flat major. Dynamics include *mp* (mezzo-piano).

AL - ICE IN WON - DER - LAND, How do you get to won - der - land?

Second vocal line of the song. The melody is in E-flat major. Chords are indicated above the staff: Ab6, Bb7, Eb, Bb, Cm, Fm7, Bb7, Eb, Ab6, F#dim, Eb. The piano accompaniment is in E-flat major.

O - ver the hill or un - der - land or just be - hind the tree.

Third vocal line of the song. The melody is in E-flat major. Chords are indicated above the staff: F#dim, Eb, Ab6, Eb, Ab6, Bb7, Eb. The piano accompaniment is in E-flat major.

When clouds go roll - ing by, They roll a - way and leave the sky.



Where is the land be - yond the eye that peo - ple can - not see.



- Where can it be? Where do stars go? Where is the cres - cent



moon? They must be some - where in the sun - ny aft - er - noon.



AL - ICE IN WON - DER - LAND, Where is the path to Won - der - land



o - ver the hill or here or there? I won - der where. — where.

*p* *rall.*

*mf* *a tempo*

# In A World Of My Own

Words by  
BOB HILLIARD

Music by  
SAMMY FAIN

Moderato Lightly Rhythmical

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato Lightly Rhythmical'. The piano part features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The vocal melody enters in the second system. The lyrics are: 'Cats and rab-bits would re-side in fan-cy lit-tle hous-es and be dressed in shoes and hats and trou-sers IN A WORLD OF MY OWN. All the flow-ers would have ver-y ex-tra spe-cial pow-ers, They could sit and talk to me for hours when I'm lone-ly IN A WORLD OF MY'. The score includes various musical notations such as dynamics (mp, f), articulation (accents), and phrasing slurs. Chord diagrams for the piano part are provided above the staff, including F+, Bb, Dm7, G9, G+, G7, Cm, Bdim, and Bb6. The key signature has two flats (B-flat major), and the time signature is 4/4.

*mp* *f* *mp*

F+ Bb

Cats and rab-bits would re-side in fan-cy lit-tle hous-es and be

*mp*

Dm7 G9 G+ G7 Cm

dressed in shoes and hats and trou-sers IN A WORLD OF MY

Dm7 G7 Cm

OWN. All the flow-ers would have ver-y ex-tra spe-cial pow-ers, They could

Bdim Cm Cm7 F+ Bb6 Bdim

sit and talk to me for hours when I'm lone-ly IN A WORLD OF MY

F7sus F7 F+ Bb

OWN, — There'd be new birds, lots of nice and friend-ly how-dy do birds, Ev-'ry -

Bb7 Bb+ Eb

one would own a doz-en blue-birds — with - in that world of my own. —

D7

No more trou-ble — for the great-est prob-lem would be

Gm D+ Gm7 C9 C#dim B G7

things a child could un-der-stand. — And if some-how things could

Cm7 Bdim Cm G Cm F7 1. Bb Bdim F7 F+ 2. Bb

be that way\_ my lit-tle world would be a won-der-land. Cats and land. A

Words by  
BOB HILLIARD

# I'm Late

Music by  
SAMMY FAIN

Bright Tempo

Piano introduction in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The left hand plays a steady eighth-note accompaniment of C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mp* and *f*.

Vocal line 1: "I'M LATE, I'M LATE for a ver-y im-por-tant date, No time to say hel-". The melody is in the right hand, with lyrics under the notes. The left hand provides harmonic support. Chords: Cm6, C.

Vocal line 2: "lo, Good-bye, I'M LATE, I'M LATE, I'M LATE, I'M LATE and when I wave I". The melody is in the right hand, with lyrics under the notes. The left hand provides harmonic support. Chords: G7, C, Cm6.

Vocal line 3: "lose the time I save. My fuz-zy ears and whisk-ers took me too much time to". The melody is in the right hand, with lyrics under the notes. The left hand provides harmonic support. Chords: Em6, B7-9, B+, Em, Am6.

Vocal line 4: "shave. I run and then I hop, hop, hop, I wish that I could fly. There's dan-ger if I". The melody is in the right hand, with lyrics under the notes. The left hand provides harmonic support. Chords: Em, Dm7, G7, C, Dm7, G7, C, Am6, B+, B7.

Copyright © 1949 by WALT DISNEY MUSIC COMPANY

International Copyright Renewed

All Rights Reserved Used by Permission



Em Am7 D7 G7 Cm6

dare to stop and here's the rea-son why, (you see) I'm o - ver - due. I'm in a rab-bit

*f* *mp*

D7 D7-9 C G7 C F6

1 2. To Interlude 3. Fine  
Twice

stew, Can't ev - en say good-bye, Hel - lo, I'M LATE, I'M LATE, I'M LATE. Good I'm LATE.

*f* *mf* *mp* *sfz*

Interlude

C G7 C A7

morn-ing Mis-ter Chat-ter-box. I'd love to stop and chat-ter, but in six and sev-en-eighth  
off to see the Queen of Hearts who lives up in the pal-ace, and the ver-y mo-ment I'm

*mp*

Dm G7 Dm7 G7 C Dm G7

min - utes I must meet with the mad Hat - ter. The mad, mad, mad, mad  
through with her I've got a date with Al - ice. I can't be late for

*melody*

C Dm G7 C

Hat-ter. We must chat a-bout a ver-y im-por-tant mat-ter. I'M  
Al-ice or the Queen of Hearts who lives up in the pal-ace. I'M

*mp*



# The Caucus Race

Words by  
BOB HILLIARD

**Moderately Fast**

Music by  
SAMMY FAIN

VERSE

Ev - 'ry - bod - y take your place be - fore we start the caucus race.

*mp*

Chord diagrams: C, G7, C, G7

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Moderately Fast' and the dynamics are 'mp' (mezzo-piano). The key signature has one sharp (F#). The lyrics are 'Ev - 'ry - bod - y take your place be - fore we start the caucus race.' Chord diagrams for C major and G7 are provided above the vocal staff.

With your wings and feet and fins, soon the race be - gins.

Chord diagrams: Dm7, G7, C, G7, Am, Dm7, G7, C

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are 'With your wings and feet and fins, soon the race be - gins.' Chord diagrams for Dm7, G7, C, G7, Am, Dm7, G7, and C are provided above the vocal staff.

Bugs and birds caught in the rain will race un - til they're dry a - gain. When you hear them

Chord diagrams: Em, B7, Em, B7, Em

This system contains the third line of the song. It continues the vocal melody and piano accompaniment. The lyrics are 'Bugs and birds caught in the rain will race un - til they're dry a - gain. When you hear them'. Chord diagrams for Em, B7, Em, B7, and Em are provided above the vocal staff.

Copyright © 1949 by WALT DISNEY MUSIC COMPANY  
International Copyright Renewed  
All Rights Reserved Used by Permission

Am D7 (shouted) D7-5 G7 (sneeze)

sneeze and cough they're off, they're off, they're off ----- ff!

CHORUS C G9 G7 G9

For - ward, back - ward, in - ward, out - ward, bot - tom to the top,  
Back - ward, for - ward, skip - ping, hop - ping thru the sli - thy toves,

*mf*

G7 C A7 Dm7 G7 C

makes no diff - 'rence where you run as long as you don't stop.  
some will take a row - boat when they reach the bo - ro - goves.

G9 G7 To Coda G9

Since there is no fin - ish line you might wear out your shoes, but  
Run and race, pre - tend you're chas - ing pret - ty but - ter -

G7 C A7 Dm7 G7 C

when the race is ov - er no one ev - er seems to lose.

(shouted) D7 D7-5 G7 D.S. al Coda

Priz - es! Priz - es! Priz - es, priz - es, priz - es!

Coda G9 G7 C A7 Dm7 G7 C

flies. Hail the cau - cus race where ev - 'ry - bod - y wins a prize.

G7 C A7 Dm A7 Dm7 G7 C

Hail the cau - cus race where ev - 'ry - bod - y wins a prize.





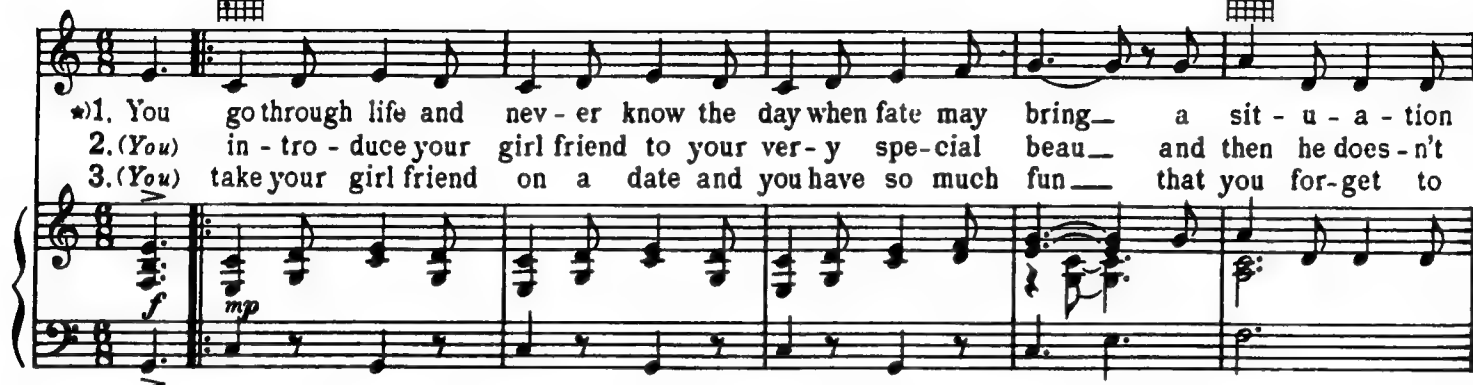
# How D'ye Do And Shake Hands

By OLIVER WALLACE  
and CY COBEN

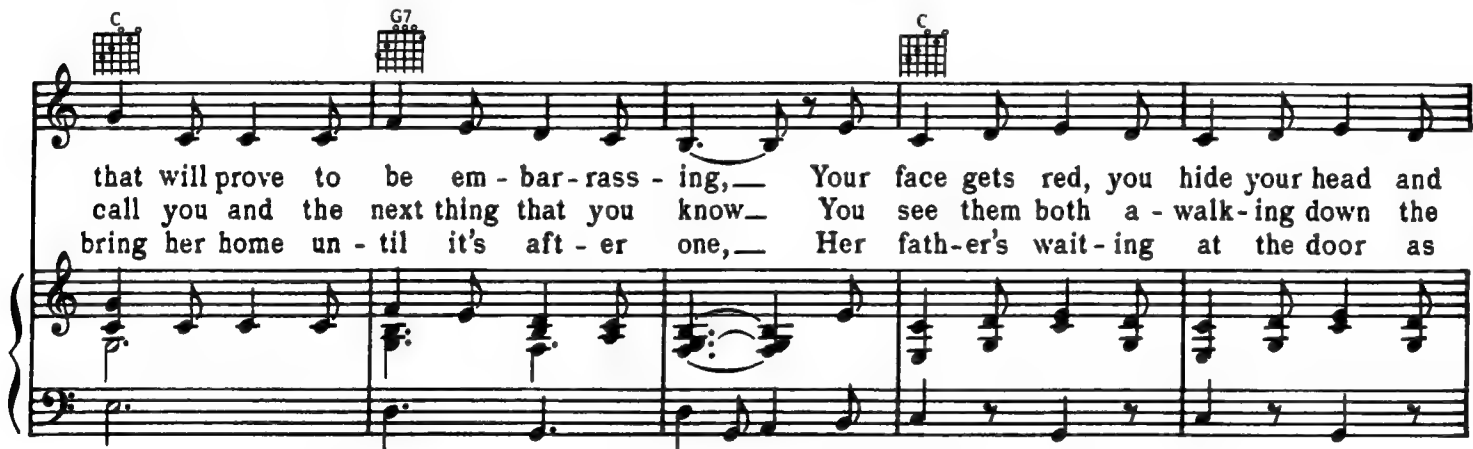
Brightly



Voice



\*1. You go through life and nev-er know the day when fate may bring— a sit-u-a-tion  
2. (You) in-tro-duce your girl friend to your ver-y spe-cial beau— and then he does-n't  
3. (You) take your girl friend on a date and you have so much fun— that you for-get to



that will prove to be em-bar-rass-ing,— Your face gets red, you hide your head and  
call you and the next thing that you know— You see them both a-walk-ing down the  
bring her home un-til it's aft-er one,— Her fath-er's wait-ing at the door as



wish that you could die,— But that's old fash-ioned, Here's a new thing you should real-ly try, Say:  
street as big as life,— And when he says, "My dear, I'd like to have you meet my wife, Say:  
an-gry as can be,— I've had that hap-pen lots of times, so take this tip from me, Say:

# Refrain

"HOW D' YE DO" AND SHAKE HANDS, Shake hands, Shake hands, Say "HOW D' YE DO" AND

SHAKE HANDS, state your name and bus - 'ness.

2. You  
3. You bus - 'ness.

## Additional Verses

4. While at the wedding of some folks you hardly know by sight,  
And in a conversation with a woman on your right  
You say you think the bride's a mess, her face she ought to hide,  
And when you find you're talking to the mother of the bride, say: (*Refrain*)
5. While walking thru a cemetery very late at night  
You find that you're confronted by a figure dressed in white,  
And tho the blood inside your veins has quickly turned to ice  
Everything will be O.K. if you take my advice, say: (*Refrain*)
6. You walk into a restaurant as hungry as can be,  
And when you've had a meal of ev'rything from A to Z  
You realize you haven't got a single cent with you  
And when the manager comes over this is what you do, say: (*Refrain*)
7. You're speeding down the highway and the feeling is superb,  
And then you hear a siren and "Pull over to the curb,"  
And when a cop who's big and tough comes walking up to you  
And asks you where the fire is that you are going to, say: (*Refrain*)
8. You go into a barbershop to get yourself a shave,  
And if you are the kind of guy who never can behave  
You ask the manicurist for a little kiss or two  
And then when you discover it's her husband shaving you, say: (*Refrain*)

*\*Always end  
with this  
Verse*

A handshake and a happy greeting's mighty hard to beat,  
So at the risk of boring you I'm going to repeat  
Remember in the future that no matter what you do  
Here's one way to get out of any mess you get into, say: (*Refrain*)



Words by  
BOB HILLIARD

# The Walrus And The Carpenter

Moderately Bright Tempo

Music by  
SAMMY FAIN

(Vamp)

Voice (Verse 1)



1. Once a car-pen-ter— met a wal - rus,— where the sea was green and grand,— but the  
2. Lit - tle oy - sters,— said the wal - rus,— we in - vite you one and each,— for a

*p*



beach was wide from side to side and much too full of sand. — " Mis - ter  
pleas - ant talk, a pleas - ant walk, a - long the brin - y beach. — But the









Wal - rus," said the car-pen-ter,— "My brain's be - gun to perk. — We'll  
eld - est of the oy - sters — sim - ply shook his heav - y head. — he














sweep it clear in half a year, if you don't mind the  
 grieved and peeved and hollered, don't leave your hap - py oy - ster

*CHORUS (slow schottische tempo)*

(spoken)  
 work." "Work?" 1. { "The time has come", the wal - rus said, "to speak of oth - er things, — of  
 bed. But! 2. {

*mp*

*(last time accelerate gradually)*

shoes and ships and seal - ing wax, of cab - bag - es and kings. — And why the sea is boil - ing hot and









wheth - er pigs have wings, — { 1. Cal - looh, cal - lay, no work to - day we're cab - bag - es and  
 2. Cal - looh, cal - lay, come run a - way with cab - bag - es and

1. 2. 3. 4.  
Tempo 1

Last Time

The musical score is written for piano and voice. The piano part is in C major, 4/4 time, with a tempo marking of 'Tempo 1'. It begins with a treble clef and a key signature of one sharp (F#). The vocal part is written for a single voice, with lyrics 'kings!' appearing twice. The piano part includes dynamic markings of *mf* and *presto*, and features a section marked *8va* (octave up) and *loco* (loco). The score is divided into four measures, with a repeat sign at the end of the first measure.

#### VERSE 3

So the oysters went to follow and their shells and shoes were neat,  
But I fear my dear you'll find this queer, because they had no feet.  
Soon the oysters all were out of breath, and they said, let's stop and chat,  
'Cause most of us are ready to rest, you see, we're much too fat. (Fat..)

#### CHORUS

The time has come, the Walrus said, to speak of other things,  
Of shoes and ships and sealing wax, of cabbages and kings,  
And why the sea is boiling hot, and whether pigs have wings,  
Callooh, callay, we eat today, like cabbages and kings.

#### VERSE 4

Said the walrus, just a loaf of bread is exactly what we need,  
And some pepper and some vinegar and very good indeed.  
If you're ready little oyster friends, we can now begin the food,  
But not on us, the oysters all cried as they begun to plead. (Feed. . .)

#### CHORUS

The time has come, the oysters cried, to speak of other things,  
Of shoes and ships and sealing wax, of cabbages and kings.  
And why the sea is boiling hot and whether pigs have wings.  
Callooh, callay, we're fools to play with cabbages and kings.

#### VERSE 5

Oh, I weep for you, said the Walrus, and I deeply sympathize,  
Then he held his pocket handkerchief before his streaming eyes.  
Little oysters, said the Carpenter, but answer there came none,  
And this was scarcely odd because, they'd eaten every one.. (Oh . . .)

#### CHORUS (Gradually faster and faster)

The time has come, the Walrus said, to speak of other things,  
Of shoes and ships and sealing wax, of cabbages and kings.  
And why the sea is boiling hot and whether pigs have wings,  
Callooh, callay, a lucky day, for cabbages and kings.



On a lazy summer afternoon, young Alice becomes bored with her sister's reading of a history lesson. Feeling drowsy and dreamy, she sees a White Rabbit run by. Alice follows and tumbles headlong down his rabbit hole, landing in a mysterious underground room. There she finds a small door with a talking doorknob.

In A World Of My Own



The Doorknob tells her that by drinking from a bottle on the table she can quickly shrink in size and fit through the small door. Alice does so, but instead of shrinking, grows LARGER. Confused and annoyed, she weeps tears which fill the room. She drinks again from the bottle, and this time shrinks to a size so small that, riding within the bottle, she is swept on a wave of her own tears through the keyhole.



Alice is washed ashore to meet an odd group of characters playing a neverending game called a *Caucus Race*. Spotting the White Rabbit again, she sets out after him but is cornered by the very round Tweedledee and Tweedledum, who tell her a tale about the Walrus and the Carpenter.

The Tweedle twins then sing a farewell song as Alice continues chasing the White Rabbit. She soon finds his cozy home, and goes inside looking for him.

There, Alice eats a piece of candy, and grows so large that she splits the house apart, her arms and legs bursting through the doors and windows. The White Rabbit arrives and cries, "Monster...monster in my house!"

The Caucus Race



The Walrus And The Carpenter



How Dye Do And Shake Hands



After an unsuccessful attempt by Bill the Lizard to free the "monster" from the house, Alice takes a nibble from a carrot growing in the Rabbit's garden and is again reduced in size.

A very small Alice now wanders into a garden of large, beautiful flowers...flowers that sing. They become suspicious of her, thinking she is some kind of weed, and drive her into the woods.

There, Alice encounters the Caterpillar smoking his hoo-kah (a water pipe). He tells her she can grow taller by nibbling on a magic mushroom. Alice takes a bite and returns to her normal size.





Still on the trail of the White Rabbit, Alice enters a dark forest where she meets the Cheshire Cat, who is able to appear, disappear and create all sorts of different shapes and sizes at will. The Cheshire Cat directs Alice to the Mad Hatter's Tea Party where she hopes to find the White Rabbit.

At the Tea Party, Alice meets the Mad Hatter, March Hare and Dormouse and they celebrate a completely mad "un-birthday" party. Alice then leaves, having spotted the White Rabbit disappearing into the forest.

She follows him into the Tulgey Woods, where she meets the weirdest and strangest characters of all her adventures. She becomes lonely and frightened and begins to cry. The Cheshire Cat reappears and points the way to the palace of the Queen of Hearts.

Call (The Caterpillar Song)



All In The Golden Afternoon



The Unbirthday Song

'Twas Brillig



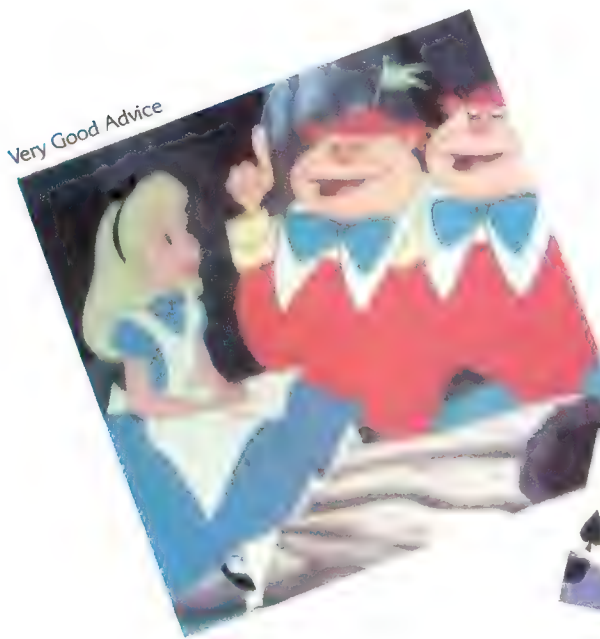




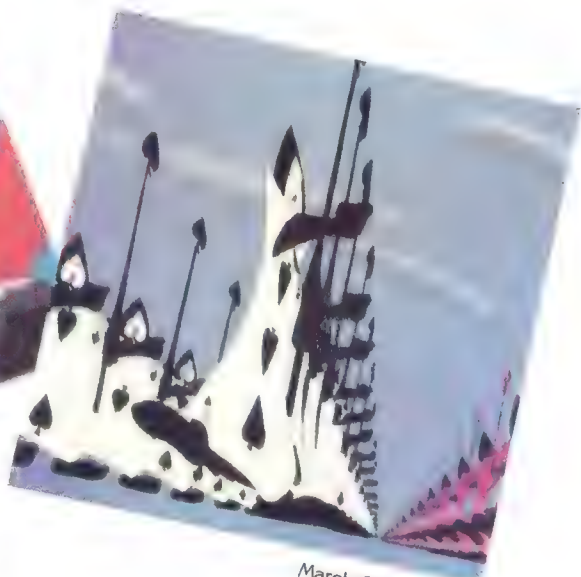
**A**lice finds the Queen on the palace grounds and is invited to play croquet with Her Highness. The Cheshire Cat appears again to play pranks on the bad-tempered Queen, who orders executions all around. Alice is blamed for the pranks, but thanks to the King, is put on trial instead of being executed.

The trial is peculiar and doesn't make sense to Alice, who escapes by running through a maze outside the royal court while being pursued by the Queen and her army of cards. Alice finds the rabbit hole and sees herself outside, sleeping under a tree. She frantically calls to herself to wake up just as the Queen and her army close in.

Alice awakens from her dream in "Wonderland," happy to be back in the real world where things make sense, even if they are a bit more unimaginative.



Very Good Advice



March Of The Cards

# The Unbirthday Song

Words and Music by  
MACK DAVID, AL HOFFMAN  
and JERRY LIVINGSTON

Moderately Bright

Piano introduction in C major, 4/4 time. The music starts with a *mf* (mezzo-forte) dynamic and features a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderately Bright'. The introduction concludes with a *sfz* (sforzando) dynamic marking followed by a *mp* (mezzo-piano) dynamic marking.

Voice

Vocal and piano accompaniment for the song. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). Chord diagrams are provided above the vocal staff for each measure. The lyrics are: "Sta - tis - tics prove, Prove that you've one birth - day, One birth-day ev - 'ry year. But there are three hun-dred and six - ty four un - birth-days. That is why we're gath-ered here to cheer." The piano accompaniment provides harmonic support with chords and a bass line. The song concludes with a final chord in the piano part.

Chord diagrams shown above the vocal staff:

- Measure 1: C
- Measure 2: F
- Measure 3: Dm7
- Measure 4: G7
- Measure 5: C
- Measure 6: F#dim
- Measure 7: G7
- Measure 8: C
- Measure 9: F
- Measure 10: C
- Measure 11: Dm7
- Measure 12: G7
- Measure 13: D9
- Measure 14: Am7
- Measure 15: D9
- Measure 16: G7
- Measure 17: Dm7
- Measure 18: Bbm6
- Measure 19: G7

# Refrain





A ver-y mer-ry un-birth-day to you, to you, A ver-y mer-ry un-  
 ver-y mer-ry un-birth-day to us, to us, A ver-y mer-ry un-  
 ver-y mer-ry un-birth-day to me. To who? A ver-y mer-ry un-  
 ver-y mer-ry un-birth-day to all, to all, A ver-y mer-ry un-







birth-day to you, to you, It's great to drink to some-one and I guess that you will  
 birth-day to us, to us, If there are no ob-jec-tions let it be u-nan-i-  
 birth-day to me. To you? Let's all con-grat-u-late me with a pres-ent I a-  
 birth-day to all, to all, Let's have a cel-e-bration, Hire a band and rent a




1. 2. 

do, A ver-y mer-ry un-birthday to you. \_\_\_\_\_ A  
 mous, A ver-y mer-ry un-birthday to us. \_\_\_\_\_ A  
 gree, A ver-y mer-ry un- birthday to me. \_\_\_\_\_ Girl: It  
 hall, A ver-y mer-ry un-



**Fine** 

birth-day, A ver-y mer-ry un-birth-day, A ver-y mer-ry un-birth-day to all. \_\_\_\_\_



# Patter

(Spoken)

real - ly would be pleas - ant if you sent a lit - tle pre sent to me, to me. Now  
ought to throw a part - y to a ver - y spe - cial part - y, *Girl*: You mean? *Boy*: Guess who? I

*p*

*mp*

don't get ap - pre - hen - sive, It don't have to be ex - pen - sive, you see, for me. A  
hate to be spe - cif - ic but this fel - low is ter - rif - ic, *Girl*: You mean? *Boy*: I do. This

*p*

*mp*

twen - ty car - at dia - mond ring would suit me to a "T," A ver - y mer - ry un -  
fel - low is so won - der - ful, Let's treat him roy - al - ly, A ver - y mer - ry un -

1.

2.

(Spoken)

*D. S. al Fine*  $\text{S}$

birth - day to me. *Boy*: We  
birth - day to

me. A

# All In The Golden Afternoon

Words by  
BOB HILLIARD

Music by  
SAMMY FAIN

Moderato And Lightly

The musical score is written for piano and voice. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'Moderato And Lightly'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Lit - tle bread and but - ter - flies kiss the tu - lips, And the sun is like a - toy bal - loon, There are Get - up in the morn - ing - glo - ries In the gold - en aft - er - noon. There are diz - zy daf - fo - dils on the hill - side, strings of vi - o - lets are all in tune, Ti - ger lil - ies love the dan - de -'. The piano accompaniment includes various chords and melodic lines. The vocal line is written in a single staff. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). Chord symbols are provided for the piano accompaniment, including Eb, Cm, Fm, Bb7, Cm, F7, Bb7sus, Bb7, Eb, Cm, Cm7, Fm, Adim, Eb, Cm, Fm7, Bb7, Eb, Bb7, Eb, Cm, Fm, Bb7, Cm, Cm7, F7, Bb7sus, Bb7, Eb, Cm, and Cm7.

*mp* *p*

Lit - tle bread and but - ter - flies kiss the tu - lips, And the sun is like a - toy bal -

*mp*

loon, There are Get - up in the morn - ing - glo - ries In the gold - en aft - er -

noon. There are diz - zy daf - fo - dils on the hill - side, strings of

*mp*

vi - o - lets are all in tune, Ti - ger lil - ies love the dan - de -

Copyright © 1951 by WALT DISNEY MUSIC COMPANY  
International Copyright Renewed  
All Rights Reserved Used by Permission



li - ons In the gold - en aft - er - noon. There are dog and cat - er - pil - lars and a

*mp*

cop - per cen - ti - pede Where the la - zy dai - sies love the ver - y peace - ful life they

*p*

Smoothly

lead. You can learn a lot of things from the flow - ers, for es - pesh - ly in the month of

*mp*

June, There's a wealth of hap - pi - ness and ro - mance ALL IN THE

1. GOLD - EN AFT - ER - NOON. Lit - tle NOON.

*mp*

2. *pp*

# A-E-I-O-U (The Caterpillar Song)

Music by  
OLIVER WALLACE

Moderato

Piano introduction in B-flat major, 4/4 time, marked *mp* (mezzo-piano). The music consists of a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble.

First vocal entry and piano accompaniment. The vocal line begins with a Dm chord diagram. The piano accompaniment is marked *mf* (mezzo-forte). The lyrics are: A ——— E - I - O - U ——— A - E - I O -

Second vocal entry and piano accompaniment. The vocal line begins with a Bb9 chord diagram. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: U ——— A — E — I O U.

Third vocal entry and piano accompaniment. The vocal line begins with a Dm chord diagram. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: O ——— U — E — I - O A ——— U — E — I —

A ————— A E I — O U.

R. H.  
 7 7 7 7

*mp*

2.

*cresc.*

*f*

# 'Twas Brillig

From the poem by  
Lewis Carroll

Words and Music by  
DON RAYE  
and GENE DE PAUL

Moderato With A Beat



The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The piano part features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The vocal line is a single melody line. The lyrics are written below the vocal line. Chord symbols are placed above the piano part. Dynamics include *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The tempo is marked 'Moderato With A Beat'.

*mp* *f* *mf*

G7 D#m7 Dm7 G7 C A7-9 Dm7 C Am7

TWAS BRIL-LIG and the slith-y toves did gyre and gim-ble in the wabe all

*mp*

D#m7 Dm7 G7 C Am7 Dm7 G7+ C

mim - sy were the bor-o-goves and the mome - raths out - grabe. TWAS

D#m7 Dm7 G7 C A7-9 Dm7 C Am7

BRIL - LIG and the slith - y toves did gyre and gim-ble in the wabe all


Copyright © 1951 by WALT DISNEY MUSIC COMPANY  
International Copyright Renewed  
All Rights Reserved Used by Permission

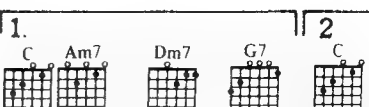
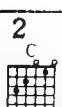

  
 mim - sy were the bor-o-goves and the mome - raths out - grabe. — If it was —


  
 — it could be if it were, It would be but as it is - n't it's


  
 quaint 'cause as it is it ain't. TWAS BRIL - LIG and the


  
 slith-y toves did gyre and gim-ble in the wabe all mim-sy were the


  
 bor-o-goves and the mome - raths out - grabe. — TWAS —

1.  2. 

8 8



# Very Good Advice

Words by  
BOB HILLIARD

Music by  
SAMMY FAIN

Slowly With Expression

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, 4/4 time, marked *mp*. The piano part features a simple harmonic accompaniment with a bass line and a treble line. The vocal melody enters in the second measure, marked *mp*. The lyrics are: "I give my-self VER - Y GOOD AD-VICE but I ver - y sel-dom fol-low it. That ex-plains the trou-ble that I'm al-ways in. "Be pa-tient" is VER - Y GOOD AD-VICE, but the wait-ing makes me cu-ri-ous and I'd". The score includes guitar chord diagrams for the following chords: Eb, Cm, Fm7, Bb7, Eb, Adim, Fm7, Bb7, Eb, Eb+, Ab, F7, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, and D7. The tempo and expression markings are *mp* and *p*.

I give my-self VER - Y GOOD AD-VICE but I ver - y sel-dom fol-low it.

That ex-plains the trou-ble that I'm al-ways in. "Be

pa-tient" is VER - Y GOOD AD-VICE, but the wait-ing makes me cu-ri-ous and I'd

love the change should some-thing strange be - gin. I'm sure that I know

right from wrong and I have the best in - ten-tions. Life should be such a

mer - ry song but there is where I give my - self

VER-Y GOOD ADVICE but I ver - y sel-dom fol-low it. Will I ev - er learn to

do the things I should? I should?

By  
**SAMMY FAIN**

*Moderato (Not Too Slowly)*

Handwritten musical score for guitar. The tempo is marked *Moderato (Not Too Slowly)*. The key signature has one flat (B-flat). The score is written for guitar, with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a bass line. The score is divided into three measures. The first measure has a C7-9 chord diagram above it. The second measure has a Fdim chord diagram above it. The third measure has a C7-9 chord diagram above it. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part is in G major (one sharp) and 2/4 time. The voice part is in G major and 2/4 time. The score consists of two systems. The first system has four measures. The second system has four measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *ff*, *f*, and *mf*. The score also includes a guitar chord diagram for the first measure of the piano part.

The musical score is for a piece titled "The Girl on the Train" by Rachel Watson. It is in the key of B-flat major (two flats) and 4/4 time. The score is written for piano, with a treble and bass staff. The tempo is marked "Andante". The score consists of 16 measures, divided into four groups of four measures each. The first measure of each group starts with a piano (*p*) dynamic. The melody in the treble staff is composed of eighth and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Chord diagrams are provided above the treble staff for measures 1, 2, 3, 5, 6, 7, 9, 10, 11, 13, 14, and 15. The chords are: F (measure 1), Fdim (measure 2), Bbm6 (measure 3), C (measure 5), F (measure 6), Fdim (measure 7), Bbm6 (measure 9), C (measure 10), F (measure 11), Bbm6 (measure 13), C (measure 14), F (measure 15), and Fdim (measure 16). The score ends with a double bar line in measure 16.

A musical score for the song "The Rose Tree". The score is written for piano and guitar. The piano part is in treble and bass clefs, and the guitar part is in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of 12 measures. The guitar part includes chord diagrams for Bbm6, C, F, Am, Dm, C, and Dm. The piano part includes a melodic line in the right hand and a bass line in the left hand. The melody starts with a B-flat note, followed by a half note, and then a quarter note. The bass line starts with a B-flat note, followed by a half note, and then a quarter note. The score is written in a standard musical notation style.

First system of musical notation (measures 1-4). Chord symbols above the staff: F, Fdim, Bbm6, C, F, Fdim, Bbm6, C, F, Fdim. The music is in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The first measure is marked *mp*.

Second system of musical notation (measures 5-8). Chord symbols above the staff: Bbm6, C, F, Am, Dm, C, Dm. The melody continues in the treble clef, and the bass line provides harmonic support.

Third system of musical notation (measures 9-12). Chord symbols above the staff: C, Bb, Ab, Gb, F, Eb, Db, C, F6. The melody in the treble clef features a descending line, while the bass line has a more active, ascending pattern.

Fourth system of musical notation (measures 13-16). Chord symbols above the staff: Bb, F7, Bb, F7, Bb. The melody in the treble clef is more rhythmic, and the bass line consists of sustained chords.

Fifth system of musical notation (measures 17-20). Chord symbols above the staff: F7, Bb, F7, Bb. The melody in the treble clef continues with eighth-note patterns, and the bass line remains chordal.

This page of musical notation is for piano and includes the following details:

- System 1:**
  - Chords: NC, Bb, Bb7, Gm, Bb7.
  - Handwritten notes: "NC" above the first measure.
- System 2:**
  - Chords: Eb, Bb7, Eb, Bb7.
  - Handwritten notes: "mf" below the first measure.
- System 3:**
  - Chords: Eb, Bb7, Eb, NC.
  - Handwritten notes: "NC" above the final measure.
- System 4:**
  - Chords: Eb, Bb7, Eb, Am.
  - Handwritten notes: "mf" below the final measure.
- System 5:**
  - Chords: E7, Am.

The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs. Chord diagrams are provided for each chord indicated above the staff.



First system of musical notation. Treble clef, key signature of one flat (Bb). The piece begins with a *pp* (pianissimo) dynamic. The right hand features a series of chords and single notes, with a melodic line that includes a sharp sign and a flat sign. The left hand plays a steady bass line with chords. Chord diagrams for E7 and Am are shown above the staff.

Second system of musical notation. Treble clef, key signature of one flat (Bb). The piece continues with a *f* (forte) dynamic in the right hand, followed by *mf* (mezzo-forte) and *mp* (mezzo-piano). The right hand features a series of chords and single notes, with a melodic line that includes a sharp sign and a flat sign. The left hand plays a steady bass line with chords. A "NC" (No Chords) instruction is present above the staff.

Third system of musical notation. Treble clef, key signature of one flat (Bb). The piece continues with a *mp* (mezzo-piano) dynamic. The right hand features a series of chords and single notes, with a melodic line that includes a sharp sign and a flat sign. The left hand plays a steady bass line with chords. Chord diagrams for F, Fdim, Bbm6, C, F, Fdim, Bbm6, C, F, Fdim, Bbm6, C, and F are shown above the staff.

Fourth system of musical notation. Treble clef, key signature of one flat (Bb). The piece continues with a *mp* (mezzo-piano) dynamic. The right hand features a series of chords and single notes, with a melodic line that includes a sharp sign and a flat sign. The left hand plays a steady bass line with chords. Chord diagrams for Am, Dm, C, Dm, C, Bb, Ab, Gb, F, Eb, Db, and C are shown above the staff.

Fifth system of musical notation. Treble clef, key signature of one flat (Bb). The piece continues with a *f* (forte) dynamic, followed by *p* (piano). The right hand features a series of chords and single notes, with a melodic line that includes a sharp sign and a flat sign. The left hand plays a steady bass line with chords. Chord diagrams for Db and Fm6/9 are shown above the staff. The piece concludes with a "NC" (No Chords) instruction and a *p* (piano) dynamic. A "8va" (octave) instruction is present above the staff, and a "loco" instruction is present below the staff. A "Rel." (Relax) instruction is present below the staff.